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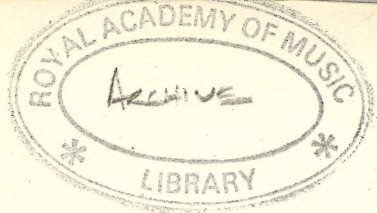


THE
ROYAL ACADEMY
OF
MUSIC

MAGAZINE

No. 141

September, 1948



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OF
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Visit of H.M. The Queen
Orchestral Concert, May 27

THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 141

September, 1948

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Visit of H.M. The Queen to R.A.M.

Orchestral Concert, May 27

The gracious presence of H.M. THE QUEEN at an Orchestral Concert during the 125th year from the Academy's foundation made the occasion one to be long remembered by all in the crowded audience.

The programme, conducted as usual by MR. CLARENCE RAYBOULD, opened with the National Anthem and proceeded :

Overture "The Bartered Bride" .. Smetana

Concerto for Viola and Chamber Orchestra (MS.)
John Foubert

CECIL SHINGLES

"Ave Maria" Bruch

KATHLEEN BARTON

Symphonic Variations—Piano and Orchestra Franck

VIOLET GRAHAM

Ballet Music "The Perfect Fool" .. Holst

The Principal, in a speech at the R.A.M. Club Dinner, thus described the event :

We could not have celebrated our 125th Academic Year in happier circumstances. It was one of those days when everything seemed to be right.

The whole scene was gay—awning outside, red carpets down, the Concert Hall bedecked with flowers, the students in their white dresses and red sashes adding freshness and charm as they lined the sides of the Hall.

Her Majesty sat in the centre of the Hall together with members of the Governing Bodies, and the Gallery was filled to capacity by members of the professorial staff and their wives. A real family gathering—a domestic occasion—as I wanted it to be.

The orchestra and soloists were on their toes, and gave us a concert of a very high order under Clarence Raybould's masterly and sympathetic guidance. During the concert Her Majesty, speaking of Mr. Raybould, said, "He seems so comforting and helpful to them all—this must be very good for their morale." How right she was !

After the concert the Queen stayed to tea. We had this in the Theatre, which I have never seen looking more attractive.

I was able to present various members of the staff and also a number of students—the soloists and the leader of the orchestra. Her Majesty was charming in the extreme, mingled easily with the guests and seemed as happy as a young girl at her first party. She was in no hurry to go and even on her way out through crowds of students lining the front hall she stopped and spoke to several of them individually.

It was indeed a happy and memorable occasion—a great day in the history of the Academy.

Distribution of Prizes

by H.R.H The Duchess of Gloucester

All the usual eager and expectant animation was once again displayed by a crowded assembly of students, professors and friends of the R.A.M. when, at the annual Prize-giving on July 15, the Principal and members of the Governing Bodies welcomed their Royal President, the Duchess of Gloucester.

The programme opened with a performance of Constant Lambert's *Rio Grande* conducted by MR. ERNEST READ with Nora Carstairs (Contralto) Alan Jellen (Solo Piano) Christopher Headington (2nd Piano) Barbara Muirden (Timpani) Johann Tryggvason, Jack Myers, Wilfred Smith, David Cutforth, Paul Langley (Percussion) and Chorus.

The Principal then presented his Report :

Principal's Report

Your Royal Highness, Ladies and Gentlemen :—

My first duty and pleasure is to extend a very warm welcome to our President, Her Royal Highness The Duchess of Gloucester.

Ma'am, I speak for the whole Academy when I say how greatly honoured we are by your presence and how delighted we are to have you with us again.

An event of major importance during the past year was the visit to the Academy of Her Majesty The Queen. Her Majesty's gracious presence at our Orchestral Concert on May 27th marked in an ideal way the 125th Academic Year of the Academy. It was a most happy and memorable occasion.

The Princess Margaret was to have come with The Queen, but unfortunately was prevented from doing so on account of an attack of measles from which happily she has now recovered. Naturally we were very disappointed. In point of fact, we have had the Princess here this year. Her Royal Highness very kindly came to a party one evening in April. Quite a gay affair, when a private performance of Dr. Thomas Wood's choral work *Chanticleer* was given by the Fleet Street Choir.

I report with very great regret that during the past year we have lost by death Sir John McEwen, Mr. Theodore Holland and Miss Elsie Horne.

Sir John McEwen was the seventh Principal of the Academy, and my immediate predecessor in that office. He joined the Academy as a student in 1893. In 1898 he was appointed to the Staff as Professor of Composition, was elected a Fellow in 1903, and later served as a member of the Committee of Management. He was appointed Principal in 1924, succeeding Sir Alexander Mackenzie, and retired in 1936.

Sir John was essentially a man of distinction in character, bearing and accomplishment. His books reveal his depth of thought. He was certainly one of the most notable of British composers of Chamber Music. During his term of office as

Principal he brought about many reforms, and under his guidance the Academy prospered artistically. During his regime Sir John showed fine judgment by inviting Sir Henry Wood to train the First Orchestra; the study and performance of Chamber Music began to take its proper place in the Academy; and what we call Review Week was instituted—a wise and far-sighted innovation which has proved to be of great value. It was in such ways that Sir John left his mark on the Academy, of which he was a most loyal son.

Mr. Theodore Holland was one of the personalities of the Academy. He was student, Fellow, Professor, member of the Committee of Management and a past President of the R.A.M. Club. Mr. Holland was a sensitive musician, a violinist, composer and a teacher of rare gifts. His pupils profited by his wise guidance and his friendly interest. The quality both of his own imaginative and artistic work and that of his pupils was abundantly evident at a recent Memorial Concert given in this Hall.

He did a great deal of public-spirited work for music and musicians, notably as Chairman of the Royal Philharmonic Society and as Honorary Treasurer of the Royal Musical Association. In addition to his musical accomplishments, he was a water-colour painter of no mean order and had a nice gift as a caricaturist.

Miss Elsie Horne was a talented pianist, and for twenty years was Professor of Pianoforte. She was a former student and Fellow, and was much loved by her colleagues. She showed her gratitude for her own happiness at the Academy by founding the Elsie Horne Gift. Like Mr. Holland, Miss Horne did public-spirited work in connection with such bodies as the Society of Women Musicians.

Unfortunately after a very short time with us Colonel Chamier has had to retire from the Committee of Management on account of ill-health. In his place we are pleased to welcome Mr. J. C. Thomson.

Other retirements are :—Mr. Cole Marshall, for many years our Honorary Ophthalmic Surgeon and Mr. Bernard Shore, the distinguished viola player. I want to thank them both for their

services, and to congratulate Mr. Bernard Shore on his appointment as Chief Inspector of Music to the Ministry of Education. We wish him happiness and success in this important and responsible position.

The following new Professorial appointments have been made : for Pianoforte, Miss Phyllis Grover and Mr. Patrick Cory; Violin, Miss Rosemary Rapaport and Mr. Robert Masters; Viola, Mr. Max Gilbert; Violoncello, Mr. Ambrose Gauntlett; Composition, Mr. Howard Ferguson; Singing, Miss Olive Groves; Aural Training, Mr. Hugh Marchant and Chamber Music, Mr. Gwynne Edwards. They are all well known to us, and I am sure will add distinction to our splendid teaching staff. We are glad to have Mr. Max Pirani returning to us next term after his sojourn in Canada, and it is also a pleasure to have Mr. Aubrey Brain, the famous horn player, teaching for us again.

One new scholarship has been founded :—The Nat and Olive Edwards Scholarship for Violin. We have also received a large number of interesting and useful gifts. I acknowledge these with gratitude.

I never quite know why, but there are two prizes which by custom are announced on this occasion : The Dove Prize and the Elsie Owen Prize, both awarded for general excellence. This year I have awarded the Dove Prize to a viola player of marked ability who, after returning from the Services, has thrown himself heart and soul into the work of the Academy—Cecil Shingles. The Elsie Owen Prize I have awarded to an all-round musician, who apart from his excellent musical work has been a power for good in the social life of the Academy—Noel Long.

A review of the past year reveals incredible activity in all branches of the work of the Academy. I doubt whether at any time in the 125 years of its history there have been more individual and collective performances in one year. This of itself is good, but what pleases me more is that the standard has been so consistently high.

Now I am going to let you into a secret. It is exactly fifty years

ago this year since I myself entered the Academy as a student. In my more reflective moments I sometimes try to recall those early days and compare the life of the Academy then with that of the present time. Naturally, and I think rightly, each successive generation of students regards its own set as the best ever—unbeatable. I am certainly not going to say that the present day students are better than we were—oh no ! At the same time I am bound to admit, indeed I am proud to admit, that over the past fifty years there has been great progress and development. I think it is true to say that in my youth we had equally fine individual student performances as at the present time, but they were given by relatively a few stars, some of whom have since become performers of international reputation. Nowadays the position is different in that instead of a few stars we have a veritable constellation—a blaze of talent. It is now merely a case of “one star differeth from another star in glory.”

I feel that the difference between then and now is to be observed more in the collective work. For example, although we had an Opera Class and operatic performances, I am quite sure that we could never have given *Figaro* in the highly artistic and admirably produced way that this opera is being performed this week under the guidance of Mr. Myers Foggin and Miss Dorothy Pattinson.

Or again take Chamber Music. This as far as I can remember, was relatively a haphazard affair. Certainly we had not the same regular and systematic training such as present day students enjoy under the sympathetic and mature guidance of Mr. Withers, nor were there the same opportunities of performance.

The First Orchestra of those days would, I am afraid, compare unfavourably with the almost professional standard of the present First Orchestra, and the repertoire was very limited. We have of course to remember that orchestral playing in general has developed exceedingly since those days—standards have changed. As I am speaking of the First Orchestra I would like to pay tribute to the work of Mr. Clarence Raybould. How fortunate we are to have in him such a master of his craft and one who, as Her Majesty The Queen observed, is so comforting and helpful to the students.

As to the Second Orchestra at the beginning of this century, this was, to state the case mildly, of the lean kind. It is good to feel that now the Second Orchestra is a complete body and serves admirably as a nursery for the First. Mr. Ernest Read, who trains the Second Orchestra, brings to bear his wide experience in dealing with young orchestral players.

The drama performances of earlier days, good as they were of their kind, lacked the thoroughness of preparation and completeness of presentation shown, for example, this year in the play *The Kingdom of God*, so capably directed by Miss Rose Bruford.

My reason for making these comparisons is in no way to belittle the work of the past. Why should I? We have every reason to be proud of the past. My purpose is rather to impress upon present day students the enormous advantages and opportunities they enjoy. I am sure they realise this.

There is another side of Academy life about which I wish to speak. That is the social side. A side which I regard as of great importance and value. For this we look to the two branches of the R.A.M. Club, one branch composed of past students and the other of present students. The Club has been fortunate this year in having as its President Dr. R. S. Thatcher. With characteristic thoroughness and zeal Dr. Thatcher has entered enthusiastically into all the activities of both branches of the Club. Like each successive President in recent years, he has found in Mr. Leslie Regan, the Honorary Secretary, a strength and stay of comforting reliability and geniality. At the Club socials we have had excellent attendances, and have enjoyed the privilege of hearing very distinguished performers in intimate circumstances. The Club Dinner at Grosvenor House was a great success. The food was good, the speeches first-rate and we were entertained charmingly by one of our professors, Mr. Harry Isaacs.

On the students' side, Jean Read and Noel Long have done splendid work as joint honorary secretaries, organising all sorts of social activities. The outstanding event of the students' branch of the Club, was the production of a complete home-grown burlesque opera. Though this opera was in the nature of a "rag", there

was behind it all a great deal of sincerity of purpose, as well as evidence of undoubted talent. An enthusiastic group of students consisting of the librettist, the composers, orchestral players, singers, producer and conductor had pooled their ideas with astonishingly good results. They gained valuable experience, and by working together in this way created a healthy, clubbable feeling. This was evident at a little supper party given to the entire company after the final performance.

Nobody is more conscious or more appreciative than I am of the support and encouragement which we receive from our Governing Bodies, and of the personal interest which they take in the Academy. The simple words "thank you" seem inadequate, but I assure them that they are said with sincerity. I should like especially to thank our beloved Chairman, Mr. Alfred J. Waley, and our devoted Honorary Treasurer, Mr. Moir Carnegie.

We all of us know that a big organisation such as the Academy depends primarily upon co-operation and human understanding. I myself would always put the human side first. Without this human side work may be efficiently done but the whole atmosphere will be cold. Nothing pleases me more than to feel that here, increasingly, we work in an atmosphere of friendship and warm enthusiasm, and that although we take our work seriously, we don't take ourselves too seriously. This warm atmosphere of which I have spoken is due to the loyal and devoted service given by the Professorial staff, the clerical, general and catering staff. I am grateful to them all.

Although they do not need to be assured of my gratitude, this is my opportunity to express my thanks publicly to those with whom I work in closest contact—Mrs. Rawlins, Dr. Thatcher, Mr. Parrott and Mr. Creber. I am deeply indebted to them.

Finally, I congratulate the students on a year of fine achievement. I hope that those who are leaving us will do well in the great world of music, and that they will keep in touch with us. We wish them health, success and happiness. I hope that the rest, after enjoying a well-earned holiday, will return refreshed and full of endeavour to add still further to the glory of this great

School of Music or, to use a phrase I love, this Ancient and Royal Foundation.

The Distribution of Prizes followed. A Vote of Thanks to Her Royal Highness, proposed in felicitous terms by E. D. Gannon Esq. (Committee of Management), was carried with acclamation. The Duchess of Gloucester replied with charming brevity and the proceedings closed with the singing of the National Anthem.

Concerts

CHAMBER CONCERT—April 29—Quartet in G minor, K478, *Mozart*; Theme and Variations for String Quartet (MS.) *Iris Dyer*; Two Songs (MS.) *Andora Morel* (Joyce L. Booker); "The Toreador's Prayer" String Quartet, *J. Turina*; Quintet in A "The Trout" *Schubert* (Leslie Palmer, Piano, Colin Hawke, D. Bass). QUARTET—William Armon, Kelly Isaacs, Cecil Shingles, Peter Halling.

CHAMBER CONCERT—May 3—Works by R.A.M. Composers—Quintet for Oboe, Two Violins, Viola and Cello, *Arnold Bax* (Janet Craxton, Oboe); "A widow bird," "Moonlight Apples" (MS.) *Donald Ineson* (Audrey Hartley); Quartet for Strings (MS.) *Peter Hodgson*; Suite for Oboe, Viola and Piano (MS.) *Jack Myers* (Victor Goldman, Mary Long, William Fellows); Quintet in F minor for Piano and Strings (1st movt. MS.) *D. M. Lester Cribb* (Piano); Quintet for Clarinet and Strings (1st 2 movts.) *Arthur Bliss* (Jack Richards, Clarinet). QUARTET—William Armon, Kelly Isaacs, Cecil Shingles, Peter Halling.

CHAMBER CONCERT—June 7—Trio in G for Piano, Violin and Cello, *Mozart* (Joyce Rathbone, Beryl Kimber, Elizabeth Hayden); Sonata in G minor for Flute, Viola and Harp, *Debussy* (Fritz Spiegl, Marjorie Lempfert, Osian Ellis); Four Biblical Songs, *Dvorak* (Desmond D'Arcy); Quartet in G for Two Violins, Viola and Cello, *Haydn* (Eva Gruenbaum, Maureen Flinn, Mary Long, Elizabeth Hayden).

CHAMBER CONCERT—June 21—Quartet in F for Oboe, Violin, Viola and Cello, *Mozart* (Joyce Kemp, Hugh Maguire, Quintin Ballardie, Alexander Cameron); Three Lieder, *Wolf* (Andrew Gold); Trio in A minor for Piano, Clarinet and Cello, *Brahms* (Yvonne Perry, Stanley Haddon, Elizabeth Hayden). Two Songs, Op. 61, *Fauré* (Honor McKellar); Concerto for Solo Violin, Piano and String Quartet, *Chausson* (Granville Jones, Paul Huband, William Armon, Kelly Isaacs, Cecil Shingles, Denis Vigay).

SECOND ORCHESTRA—July 9, conducted MR. ERNEST READ and members of the Conductors' Class : Paul Langley, Wilfred Smith, David Cutforth, Jack Myers, Frank Callaway. Overture "Carneval Romain" *Berlioz*; Symphony in F, (1st and 2nd movts.) *Beethoven*; Concerto in A minor (1st movt.) Piano and Orchestra, *Schumann* (Winifred Scott); "Pavane pour une infante défunte" *Ravel*; "The Doll's Song" *Offenbach* (Edna Graham); Symphony in B minor (2nd movt.) *Tchaikovsky*; Concertino for Clarinet and Orchestra, *Weber* (Lionel Phillips); "Shepherd Fennel's Dance" *Balfour Gardiner*.

Opera

The Marriage of Figaro—Mozart

The Marriage of Figaro is looked upon today as the unsurpassed ideal of this form of opera. Out of Beaumarchais's frivolous play Mozart created an imperishable work by infusing into it a seriousness and subtlety of humour high above its comic original.

As was said of this opera in the *R.A.M. Magazine* of November 1938 : "For us it is the distinction of Mozart's music, the aptness and the facile wit of his comment and illustration which point the moral and adorn the tale."

The performances in the Theatre on July 13, 14, 15 and 16 achieved a high standard of excellence, both vocal and dramatic, which so great a work demands. That the principals in the cast were so varied during the four performances was a demonstration of the wealth of able and talented artists the R.A.M. has now

under training. The orchestra under Myers Foggin, after a spirited rendering of the famous overture, added immensely to the success of the evening, notably by their helpful and discreet accompaniment of the principals.

Congratulations to the Producer, Dorothy Pattinson, to the various singers, and to all who contributed to these delightful and enjoyable performances.

S.S.—D.

Drama

Howard de Walden Gold Medal Competition

The Competition for the best third-year actress was this year judged by the well-known producer and adjudicator Martin Browne, Chairman of the British Drama League. The programme consisted of five short plays, thus each competitor was able to show herself in two quite different parts. *Bureau de Change* by Lord Dunsany was an experiment in the macabre; *The Singing Sands* was a beautiful verse-play by Gordon Bottomley; a scene from *Victoria Regina* by Laurence Housman provided a period piece; *Waiting for the Bus* by Gertrude Jennings gave excellent opportunity for character studies and *The Happy Journey* by Thornton Wilder was an original play about a simple American family.

In his summing up, Martin Browne immediately remarked that perhaps the most noticeable characteristic of the "company" as a whole was the feeling of unity and close co-operation between the actors—a compliment indeed not only to the actors but to their director, Rose Bruford. Mr. Browne continued with detailed and helpful criticism and suggestion; finally announcing the award of the Gold Medal to Irene Hopkins. Penelope Mathie and Maureen Hardy were close runners-up.

The following day the second-year students gave a non-competitive understudy performance of the same plays, watched and criticised by Susan Richmond, actress, broadcaster and

experienced adjudicator. She, too, noticed the feeling of unity between the players; but perhaps the second-years mostly appreciated her sympathetic understanding of the difficulties of being second-years!

English Festival of Verse-Speaking

This, the biggest Festival Competition of its kind in the country, was won by Patricia Watson, a third-year Academy student. Many students competed, several winning through to the semi-finals, and three choirs trained by Rose Bruford, entered for the choral speaking class. The judges included L. A. G. Strong, Patric Dickenson, Cecil Day Lewis, Richard Church, Ruth Pitter, Dylan Thomas, etc., etc.,—a most impressive gathering.

M.D.

R.A.M. Club—Annual Dinner

Grosvenor House, June 8

Nothing was wanting to the spirit of festivity usual to this annual gathering when members of the Club met their many distinguished guests, the company numbering together 187, with their President, Dr. R. S. Thatcher occupying the chair. Among those present were: Sir John and Lady Anderson, Dr. and Mrs. Greenhouse Allt, Sir Kenneth Barnes, Baroness de Bush, Sir Henry and Lady Dale, Mrs. B. J. Dale, Mme. Adeline Genée, Sir William and Lady Haley, Mr. and Mrs. Frank Howes, Mr. and Mrs. T. B. Lawrence, Mr. and Mrs. L. H. Macklin, Major Murray, Professor and Mrs. David Hughes Parry, Mr. and Mrs. Clarence Raybould, Mr. and Mrs. H. Temple Smith, Mr. George Stampa, Mr. Frank Thistleton, Major Tomes, Miss Eva Turner, Miss Ninnette de Valois, Sir Steuart and Lady Wilson, Lady Wood and Dr. Thomas Wood. Past Presidents, officers and members of the Club had assembled in force and apologies were received from those unavoidably absent.

The Loyal Toasts were duly honoured: *H. R. H. The Duchess of Gloucester*, President of the R.A.M.—proposed by the Chair-

man, Dr. Thatcher; *The R.A.M. Club*—proposed by Sir Stuart Wilson, reply by the Chairman; *The Guests*—proposed by Harold Craxton Esq., reply by The Rt. Hon. Sir John Anderson, G.C.B.

The pleasure of the evening's amenities were enhanced by the performances of Mr. Harry Isaacs at the piano.

The Professorial Staff

Good news reaches us from Mr. SYDNEY ROBJOHNS, recovering after his long illness—and, better still—in his own handwriting. He is full of hope that he may very soon be out and about again among all his friends. Everyone at the R.A.M. heartily reciprocates his wish.

The following appointments, additional to those previously announced in the Magazine, have been made:—

Miss Phyllis Grover, *Piano*; Mr. Max Gilbert, *Viola*.

Mr. Bernard Shore, *Viola*, has resigned on becoming Chief Inspector of Music to the Ministry of Education.

In the Honours List

KNIGHTHOOD—J. Stuart Wilson, M.A., HON. R.A.M. Director of Music, B.B.C., formerly Director of Music to the Arts Council of Great Britain.

Professional Classes Aid Council

Funds are urgently needed to carry on the work of the Professional Classes Aid Council. The Council exists for the 'relief of distress among the professional classes and others considered suitable.' The main object is to set professional men and women on their feet and to help them through their difficulties. Generous help is given also in cases of illness and convalescence as well as assistance with the education and training of young people. Sir Arnold Bax is patron and among other Associations represented

on the Council are the Royal Society of Musicians of Great Britain, the British Musicians' Pension Society and the Incorporated Society of Musicians. We urge readers to give what help they can to this most deserving cause. The secretary is Miss G. M. Walters, 20 Campden Hill Square, W.8, from whom further information may be obtained.

Birth

HIGHTON—On February 9, at the *Universitätsfrauenklinik*, Kiel, Germany, to Margaret (née Ley) wife of Lieut. C. H. Highton, R.N., a son—Peter Howard.

Marriages

SCHOFIELD—DUNN—On March 20 in the English Church, Hamburg, Constance Muriel Schofield (ex-Second Officer, W.R.N.S.) to Geoffrey Brian Dunn, A.R.A.M.

EVANS—HUGHES—On April 27 at St. Martin's-in-the-Fields, Margaret Olwen Evans to Capt. James Quentin Hughes, M.C.

HANNAM—ENGEL—On June 4 at St. Vincent's Church, Paddington, Mary Grace Hannam, L.R.A.M. to Paul Engel (B.B.C. Welsh Orchestra).

In Memoriam

Sir John Blackwood McEwen

M.A., LL.D., D.Mus., F.R.A.M.

With the death of Sir John McEwen on June 14, at the age of 80, there passed the seventh Principal of the R.A.M. He had led a secluded life since he retired from the Academy.

Sir Stanley Marchant, in his Annual Report, paid a personal tribute to the work of his distinguished predecessor in office. After sketching Sir John's Academy career from entry as a student

in 1893, when he worked under Prout, Corder and Matthey, until his resignation of the Principalship in 1936, Sir Stanley continued :

" Sir John was essentially a man of distinction in character, bearing and accomplishment. His books reveal his depth of thought. He was certainly one of the most notable of British Composers of Chamber Music. During his term of office as Principal he brought about many reforms and under his guidance the Academy prospered artistically. During his regime Sir John showed fine judgment by inviting Sir Henry Wood to train the First Orchestra; the study and performance of Chamber Music began to take its proper place in the Academy; and what we call Review Week was instituted—a wise and far-sighted innovation which has proved to be of great value. It was in such ways that Sir John left his mark on the Academy, of which he was a most loyal son."

Other reforms and developments by which Sir John will be remembered are the founding of the Professors' Pension Fund, the classes for the training of Conductors under Sir Henry Wood and the expansion of large-scale opera performances. His whole-hearted encouragement of the study and performance of Chamber Music, which he placed under the direction of Lionel Tertis and, later, Herbert Withers, led to the R.A.M. occupying the proud position in that branch of music it now holds. The inception and carrying out of the notable series of public recitals comprising the whole of the 83 Haydn quartets and the works of Mozart, Beethoven, Schubert and Dvorak attracted much notice and provided practical illustration of the evolution of ensemble music. Many will recall also the visit of the students' orchestra to Liverpool Philharmonic Hall, where under Sir Henry Wood, its reputation for professional standard performance was extended. The Teachers' Training Course and the Graduate Course of R.S.M. which, after much patience and diplomacy on his part, the Board of Education recognised as equivalent to a university degree, owe much to Sir John's initiative and furtherance.

The period of Sir John's rule at the R.A.M. was contemporaneous with widespread change of ideas in the world of art, science

and education generally. The responsibilities of those in charge of teaching institutions were heavy, involving decisions as to how proved traditions might best be combined with new methods. The R.A.M., as it stands today is proof of the wisdom which dealt with those problems, and the value of Sir John's work is evident in the large numbers of distinguished musicians in all branches of the art who, graduating at the Academy, have risen to positions of great eminence.

No definitive critical assessment of McEwen's whole work as a composer has obtained wide currency among the general public, and to venture one here would be presumptuous and partial in more senses than one. Indeed, professional criticism has doubtless recognised that here is music the quality and aggregate of which demand more comprehensive study for its due evaluation. For his output was considerable. Even by the time he entered the Academy he had already written three symphonies, cantatas and other large-scale works, and though his symphonic works (such as the *Solway*) the overture *Grey Galloway* and a viola concerto, written for Lionel Tertis, are known, it is certain that his fame will rest upon his Chamber Music. This includes 15 quartets, some of which, such as *Biscay* and *Threnody* are familiar to many. It is interesting to notice that authoritative opinion in 1911 regarded his style as "ultra modern" but that in 1946, grouped with a number of contemporaries, he was spoken of as "among the more conservative." This is rather an indication of trend than a change of opinion. Edwin Evans, speaking of "pioneers", pointed out that: "McEwen in particular, is associated with a date that is almost a historical landmark. During the whole of the nineteenth century, as far as can be ascertained, not a single string quartet by a British Composer had been published in England. The very few that had found their way into print appeared in foreign catalogues. When in 1903 Novello's published his fourth string quartet, they took a step which augured well for the twentieth century, in the course of which the reproach has been completely removed."

What is clear to everybody in all McEwen's work is the absolute sincerity of its high purpose—to express fully what was in him.

In one of his numerous and deeply thoughtful books he said :
" Whilst language seeks to express a meaning, music is itself the meaning."

There speaks the apostle of absolute music and a protagonist in the promotion of interest in Chamber Music.

George Dorrington Cunningham

M.A., D.Mus., F.R.A.M., F.R.C.O.

By the death of Dr. Cunningham on August 4 England has lost another of its most eminent organists and the R.A.M. one of its most distinguished sons. Entering the Academy in 1895, he was awarded the *Henry Smart Scholarship* (1896) the *Robert Cocks Prize* (1897) the *Charles Lucas Medal* and *Heathcote Long Prize* (1900), the latter being an extra prize given by the examiners in addition to that gained then by York Bowen. As befits a student of the R.A.M. Cunningham distinguished himself, even then, as an all-round musician, particularly by his organ and piano playing and in Composition. Appointed Sub-professor in 1900, he was elected Associate in 1902 and Fellow in 1922. From 1919 to 1944 he was Professor of the organ and during twenty-five years trained many organists who have since made their mark.

At Alexandra Palace, St. Alban's, Holborn and later as City Organist and University Organist at Birmingham, Dr. Cunningham established a reputation as a recitalist which was supreme, and it was only widespread request for his services in that capacity which compelled him most reluctantly to relinquish his work at the R.A.M. in 1944. He carried out a very successful recital tour in U.S.A. and Canada in 1929 and frequently appeared at Promenade Concerts at Queen's Hall, at the Albert Hall, Crystal Palace and in many provincial towns. He was President of the Royal College of Organists 1938-40 and of the R.A.M. Club 1940-41.

The foundations of Dr. Cunningham's style were well laid in the best traditions of English organ playing deriving from the Wesleys, built up by such players as W. T. Best, Goss and Stainer and exemplified by W. G. Alcock and H. W. Richards—a classical

school of playing always well represented at the R.A.M. That Dr. Cunningham was, nevertheless, completely representative of modern ideas in organ music and playing was abundantly demonstrated in a fully illustrated lecture he gave on Modern Organ Music to the London Conference of Organists in 1935, but his background, training and innate musicianship had always preserved him from the vitiation of taste which in some cases has followed the increased mechanisation and multiplication of gadgets made possible by electric action in organs.

None of those who knew "George" intimately will need to be reminded of his most lovable nature or of his playfulness and that vivid sense of humour which he so often used to good effect. He told us a few years ago that he was sitting in the R.A.M. dining room one day, idly scanning a newspaper and wondering what subject he should choose for a forthcoming Review Week lecture. "Suddenly" said he, "I overheard a young person sitting near me say: 'No, he's not a musician; he's only an organist'. I hid my face further behind my newspaper" continued George, "and murmured to myself: 'I've got it!' and that day I began to prepare a lecture on Bach."

And a jolly good lecture it was!

OBITUARY—RIND—On June 18. Adelaide M. Rind, A.R.A.M.

R.A.M. Club—Social Meeting

The Club meeting on July 1 took the form of a repeat performance of the amusing and clever farcico-tragical opera *Billet Dur* which the student's branch of the Club had already presented for three performances on May 20 and 21. As may be supposed, the Theatre was again crowded to capacity by those who had not seen it but had heard about it, and those who had seen it and wanted to enjoy the fun again.

We are indebted to Mr. Wilton Cole for this description of his reactions:

I suppose that I was asked to write a few comments on

Billet Dur, or Ticket of Death because (a) I cannot sing, and have never had a singing lesson in my life: (b) I know little or nothing of opera: (c) my task in the theatre lies rather in tragedy than in farce. That, under the foregoing circumstances I should have thoroughly enjoyed the evening can surely only mean that the fare was excellent. My dictionary gives as one meaning of the word "farce"—"a mixture of viands"—and surely we had a very varied menu, more than one can get in most restaurants today.

Both music and libretto combined to enhance the joke. Being no musician, I no doubt missed many of the musical jokes; but even my unmusically mind caught some of the digs at Beethoven, Mendelssohn and Brahms.

It has been said that servants break only valuable things. So here the students exercised their wit on the great ones. Unlike Sir Henry Irving who, in commenting on an imitation of himself, said to the caricaturist "I think one of us must be rotten," I feel that here the perpetrators of the joke and their victims alike deserve our thanks and our applause.

The Students' Opera

"Billet Dur"

or "Ticket of Death"—*Tragic Opera in 2 Acts*

The Theatre was crowded on May 20 and twice on the evening of May 21. Word had gone round—and this time rumour told no lie—that here was something on no account to be missed. Indeed it is also true that certain elderly Fellows travelled long distances, one of them even returning to his hum-drum by night-train, allowing time for his mind to resume the gravity proper to the dignity of his office.

Such a galaxy of shining talent, such ingenuity of parody, artful allusiveness of music and word, all informed by downright cleverness, wit and fun—in construction, composition, production and performance—merit much more space than paper restrictions allow. But principals, such as Winifred Simpson, Desmond D'Arcy, Stanley Pine, Corona Cook and Noel Long (Libretto) Members of the Composition Club (Music) David Cutforth (Conductor) Corona Cook (Producer) and, not least, the most efficient Chamber Orchestra, must be mentioned. The supper party after the final performance was a fitting culmination to this successful co-operation in artistry. The Principal expressed a very encouraging appreciation in his Annual Report.

Notes about Members and Others

MR. NORMAN DEMUTH composed and conducted the incidental music for Jean Anouith's *Medea* which was produced in the Third Programme on May 18 and 22. His *Overture for a Joyful Occasion* was played in the Light Programme on May 10. Mr. Demuth conducted the New London String Ensemble in a concert of his own works for string orchestra broadcast in the BBC's Latin-America Service on July 31 and Aug. 2. The programme included a *Threnody*, *Three Poems by Lorca* sung by Miss Marjorie Westbury and the first performance of a *Prelude and Fugue* composed specially for the occasion. He has also recently completed the composition of a four act opera, *Le Flambeau*, based on the Resistance Movement.

MR. RICHARD TILDESLEY went with the Hallé Orchestra by air to Austria in May. The tour included Innsbruck, Salzburg, Graz and Vienna. Lately appointed sub-principal Double-Bass, Mr. Tildesley was recently asked to conduct a rehearsal of some of his compositions which the Hallé society intend including in their Manchester and Sheffield programmes during the forthcoming season.

MR. ERNEST READ was Guest Conductor on May 27 for the Abingdon and District Musical Society's performance of Haydn's *Creation* (parts I and II) and Mendelssohn's *Hear my prayer*. This very efficient choir and orchestra was trained by Mary Shott and were assisted by Isobel Sage, Andrew Gold and Stanley Pine as soloists.

MRS. L. LLOYD-WILLIAMS, writing from Bangor, where she now lives, recalls the pleasure she had at R.A.M. choir rehearsals under Mr. Read and Mr. Regan. She still sings occasionally, at concerts in the University College and at organ recitals in the Cathedral and has recently become L.R. of the Associated Board. By her good offices as Secretary of the local Music Club, Eric Greene, Mary Linde and Julia Boyce are to appear at their first concert of the season in October.

MISS BERTHA HAGART sends notice of her new address: 52, Argyll Road, London, W.8. Tel. WESTern 2431. She is leaving for a concert tour in S. Africa in November and has a contract with the S.A. Broadcasting Corporation to tour their stations. She will be back in London next April.

MISS VERA BERINGER gives us an interesting and amusing account of her trip to America at Easter. Going out on the *Queen Elizabeth*, (returning on the *Queen Mary*) she was particularly fortunate in her fellow passengers, among them being Rebecca West (an old

acquaintance of Miss Beringer's, and, incidentally, a niece of the late Sir Alexander Mackenzie) Lady Malcolm, daughter of the famous Lily Langtry, and Virginia Cherrill, Countess of Jersey, well known on the films. They all proved charming and entertaining companions. Professor Laski occupied the deck chair next to Miss Beringer throughout the voyage, and an amusing incident occurred when an enthusiastic but ill-informed gentleman rushed up to him and said: "May I have the pleasure of introducing myself? I have so often admired your comic performances, Mr. Askey."

Miss Beringer was fortunate in combining business with pleasure for on a visit to New York she disposed of the film rights of two of her plays. She lectured several times in Philadelphia and found audiences very friendly and most sympathetic in their attitude to this country in all the trials it had undergone and was still undergoing.

"And" concluded Miss Beringer, "the food was marvellous!"

MISS ESTHER HULBERT has been appointed Professor of Singing at the Guildhall School of Music.

MISS JEAN CAMPBELL sang to her own accompaniment on the Celtic harp at the Festival of Folk-music and Folk-dance in Edinburgh at the end of June.

MR. JOHN BOOTH'S *Florian Lady Singers* concluded a most successful season with a concert at the Bec Institute, S.W.17 on June 17 with the able assistance of John Lewis (tenor) Philip Hattey (bass-baritone) and Peter Kahn (piano). On April 24 they provided the Angelical Chorus in Elgar's *Apostles* with the Croydon Philharmonic Society—a memorable performance—while on May 27 they celebrated their 20th anniversary with a dinner at the Berkeley Rooms, Putney—a most delightful function. Mr. and Mrs. Craxton received the guests.

Mr. Booth has adjudicated at Buxton, Cheltenham, North London, Dover, Alderley Edge and Brighton during recent weeks.

MISS DOREEN CARWITHEN'S *Odtta* overture, first performed by the Watford Philharmonic Society under Mr. Leslie Regan and by the L.P.O. under Sir Adrian Boult in March 1947 when it was broadcast, has also recently been played by the City of Birmingham Orchestra under Mr. George Weldon.

MISS BARBARA WILSON, after teaching at Queen Margaret's School in Yorkshire for three years, is now at Hawnes School, Bedfordshire and seems to enjoy the increased scope and variety in her work there.

MISS EILEEN REYNOLDS, writing from Salisbury, Rhodesia,

sends hearty greetings to all at R.A.M. Her College of Music, of which Dr. Thatcher and Mr. Eric Grant are Overseas Patrons, grows apace. She started in March 1947 with 25 students and now has 105 with a staff of five teachers. Among them are Sheila Fox (recently arrived) and three more members of R.A.M. Club, one of whom is Phyllis Ebsworth, were to join them in July. "We are already feeling very much an offshoot of the R.A.M., and (by the middle of May) hope to be installed in our large new building."

Congratulations from R.A.M.!

MISS MAUD HORNSBY tells us that members of her class at R.A.M. took part (by courtesy of the Principal) in two pianoforte recitals at the Dome, Brighton, and that the sum of £50 has been raised thereby for St. Dunstan's.

MR. GEOFFREY BRIAN DUNN, whose marriage is announced on another page, sends us news of himself through Mr. Sydney Robjohns. During the war he was given rapid promotion, reaching the rank of Lt.-Col. He then reverted to civilian status to take up his present work as Acting Director of the Cultural Relations Branch (Information Services Division) of Control Commission for Germany, Hamburg, B.A.O.R. 3. He finds the work most interesting and was also, during August, flying to Berlin to record a Haydn Symphony, *The Lark Ascending* and Warlock's *Capriol Suite* with the Berlin Philharmonic Chamber Orchestra.

MR. ERNEST READ will conduct the whole of his new series of seven concerts for children which begin on October 23 at the Central Hall, Westminster. Each programme will be concerned with a particular aspect of music, as for example: First concert designed to show growth of the orchestra; the second with concertos for orchestral instruments; the third with choral music etc. The last concert will be of works chosen by children. In each programme a popular item is the massed singing of a song which, it is suggested, will be given rehearsal. The orchestras engaged are the New London and the London Symphony.

MR. DAVID CUTFORTH is to conduct an orchestra which is to be formed in the autumn, sponsored by Holborn Borough Council, and which hopes to give monthly concerts with well-known soloists.

DAME MYRA HESS will appear on October 12 at the first of a new series of EDAC recitals at Central Hall at 1.0 p.m. These will continue every Tuesday and are intended to provide a wide range of music of high standard at a price within the income of young people in business etc. On October 27 a series of evening symphony concerts will begin with Denis Matthews as soloist.

At later concerts of the series Leon Goossens, George Eskdale, Phyllis Sellick, Denis Brain, Moura Lympny and Iris Loveridge will appear.

New Publications

- "Fête Galante" *Couperin-Rameau*
Suite for String Orchestra (Lengnick) arr. *Herbert Withers*
- Overture "Odtaa" (On Hire O.U.P.) *Doreen Carwithen*
- Suite of Scottish Dances—small orchestra (O.U.P.)
William Alwyn
- "Tang o' the Heather" Five pieces for Piano (Elkin)
F. Percival Driver
- "A Spring Garland"
Six Songs for Mixed Chorus, Strings, Flute and Piano
(Novello) *Eric Thiman*
- Suites from Ballets "Adam Zero"
"Miracle in the Gorbals" for orch.
(On Hire, Novello) *Arthur Bliss*
- "The Garden of Fand" Recorded by Beecham and
R. Phil. Orch. under auspices of British Council
(H.M.V.) *Arnold Bax*

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

- 1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

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